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ancestors to follow him. Everything pertaining to idolatry may be given up easily, but ancestor worship only with great difficulty. Some have pretended to be without a family altar, while they have still been continuing the worship in a secluded part of the house. This is the kernel of the religion of the Chinese; fear of the displeasure of departed ancestors is very real, and no expense is spared to make their spirits rest in peace.

The idea of transmigration or rather rotation of souls seems to be found in this altar, and the *tzŭ p'ai* 子派 of the family bears this out. Most families use only sixteen names; but some have thirty-two and a few have twenty-four; when these have run their course the round begins afresh, and the spirits of ancestors are probably supposed to do the same.

The furniture in the chief room in the house does not belong to any individual member of the family, but is attached to the family altar and is family property.

A tablet to three classes of religions is not uncommon, and in some homes it takes the place of the Heaven and Earth tablet. It includes (1) 上三教 *shang san chiao*, the upper three religions, viz.—Confucius 儒教孔聖 *ju chiao K'ung shêng*; the Taoist Sage 道教老君 *tao chiao Lao chün*; Buddha, 釋教牟尼 *Shih chiao mu ni*. (2) *Chung* 中 *san chiao*, the middle three religions: the god of Literature 文昌帝君 Wên Ch'ang ti chün; the god of War 關聖大帝 Yin ch'üeh ta ti; the god of dark Heaven 玄天上帝 hsüan t'ien shang ti. (3) *Hsia* 下 *san chiao*, the lower three religions: the god of Medicine 藥王菩薩 Yo wang p'u sa; the goddess of Mercy 觀音大士 Kuan Yin ta shih; the god of cattle Niu 牛 wang p'u sa.

On this tablet there is also written 歷代昭穆 *li tai chao mu*, to the ancestors far and near.

At the outer left hand side of the door as one enters a house may be seen an idol or tablet to the Taoist trinity, 三品三元三官大帝 *san p'in san yüan san kuan ta ti*. The worshipper bows to the outside as he is supposed to be worshipping heaven. The idol is generally a painting about a foot square.

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BOOK II—SOCIAL

CHAPTER I.

THEATRICALS, ETC., 演戲

THE puppet shows or Punch and Judy shows are called *chou chou tzŭ* 肘肘子 because the puppets are held up in a man's arms (*chou*, arms). An ancient name for puppets was *k'uei lei* 傀儡. Another name is *pang* 棒. This kind of play is said to have been originated by T'ang Ming Huang (唐明皇) now deified as god of the theatre under the title T'ai tzŭ 太子 p'u sa. His image is worshipped in the *lao lang* temple 老郎廟 which is the temple of actors. In this temple and guildhall aged and infirm actors are housed and fed, and are buried at guild expense.

The puppets are made from the heads of coffins 猾頭 of newly beheaded or murdered persons. Such wood is believed to be very responsive 靈 *ling*. The spirit of the dead person is worshipped and called for daily, and after a time is supposed to enter the puppet and speak from the stage.

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for which purpose the horoscope is necessary. He mentally carries away the particulars of the horoscope. The bark is then peeled from a growing tree, and the horoscope pasted on the bared part, and anathematized by him for forty-nine days, after which time the piece of the tree with the horoscope is gouged out and taken home, and a small idol made of it, which is also anathematized, till such time as the image speaks; at this juncture it is believed that the child dies. This little idol is further worshipped and taught to do as it is bid. It may even enter houses and steal for its master. Or it may be let loose in an enemy's house for revenge, intimidation or robbery. This last is practised by the following people:

Nuns (尼姑), *ni ku*, *Tao ku* (道姑); *hua ku* (花姑), embroidery women, who very seldom have husbands and are sometimes men in disguise; toothache witch doctors (牙婆), *ya p'o*, who pretend to extract the worm from a diseased tooth by way of the eye; *wen p'o* (穩婆) and *ch'ü shêng* (取生) *p'o*, midwives; or 藥媽媽, medicine mothers; *hsiang* (相) *p'o*, physiognomists; fortune tellers, *suan ming* (算命) *p'o*; and go-betweens in marriages, *mei* (媒) *p'o*.

The above classes, on entering a house, are sure to make trouble. If they are meanly or harshly treated, they may let loose a ghost in the house, which will manifest itself in the following ways: short hair will be found in the rice-steamer, or filth of various kinds will find its way into the rice; reeds become transformed into darts and fly at people; the rope on which tobacco leaves are dried becomes a snake to bite the family; twigs become fire-darts to set the house on fire; a paper image steals the family property; tiles are pulled from the roof of the house in the night, or brickbats are thrown into the house in the night; the house is set on fire at any time, but specially in the night, or the shell of the bamboo sprout becomes a living being to frighten people; or they annoy by making the rooster crow at bedtime and the dogs bark all the night through.

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Sometimes large sums of money are paid to have a ghost taken out of the house, but twenty or thirty taels is quite a common price. If the person who let loose the ghost is invited to remove it, he will demand much more than another, but another can do it. When he does find the wooden idol it is burned and it is popularly believed that the person who let the ghost go will suffer, because the spirit will go and harass him. Most Chinese have a great dread of certain objects and houses which are supposed to be haunted, and it is with the greatest difficulty that they can cut clear of this superstition; it should always be borne in mind that such things are very real to them, however silly they may appear to us.

The "Planchette."

To seek the counsel of the spirits by the aid of the stylus, *k'ung chung ksüan pi* (空中懸筆). Various forms of this cult have been in use for many centuries. The present mode is to make a string of silk thread or human hair and suspend it from the roof, with a pen made of peach or willow twig. Directly under this pen is placed a table covered with fine dry river-sand. Incense and paper are burned before the tablet of the stylus house god, the attention of the spirits called and their help besought.

When the spirits come the pencil moves and writes characters on the sand. If nonsense is written, the manager, *chi shou* (乩手), further invokes the spirits by the *k'o t'ou* (kotow) and more incense and paper burning, and when the pencil writes real characters one man reads aloud and another makes a record. Enquiring from a converted *chi shou* as to the possibility of falsifying these pencil motions, he declares that with this kind of stylus there is no trickery, but the pencil does not move without being invited and not always then, and seldom moves to advantage, but he has known it to write wonderfully true things.

The tablets written in the stylus house are of two different sorts, one to the celestials, the other to *lü tsu* (呂祖). They are as follows:

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wanted to apprehend any one, they used to make vows to this hideous image and put opium on its mouth. The *ti fang shên* or local deity, who corresponds to the headman in the country, is close by; this deity knows where every demon resides. His body is white and, like the chicken-footed god, he has a wife and family around him and is worshipped by the yamen runners. In this temple there is also that unseemly idol known as *Ho ho wu ch'ang* (赫赫無常), to frighten people into remembering that their days on earth are uncertain, and if they do not repent their end will be destruction. In Kwan Hsien city temple there is a stone city god, which was dug up somewhere in the country; when it was brought to the city the magistrate refused to admit it, saying, as in each city there was only one magistrate, so likewise only one city god could be tolerated, but after a time it was admitted and placed in a corner of the temple. In the lower courts of the city god temple are the ten Buddhist hells, presided over by the *shih tien nien wang* (十殿閻王) or ten kings of Hades. These are supposed to give a history of the soul's travail from death till transmigration takes place. These are as follows:

秦廣王. The first of the ten hells, where the spirit goes at death. Here the records of lives are kept; if the individual is very good a pass is given into the Western paradise; if very bad, he is cast into the lowest abyss for ever; if he needs purging he is sent to the other nine kings of Hades and put through their sufferings and terrors till transmigration is reached. The pains in this first hell are hunger and thirst, and there is a mirror to show up the shortcomings of each person.

楚江王. In this court the unfilial have their limbs cut off or are sawn asunder. There are here sixteen minor places of punishment, among which are the black sand cloud hell, manure hell, impaled on pikes hell, hunger and thirst hell, burning thirst, blood hell, axe hell, grindstone hell, weigh up hell, chicken hell (where chickens peck their murderers), dust river hell, cut in pieces hell, double edged sword hell, fox and wolf hell, frost and ice hell. This hell is called the living hell.

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775 宋帝王. In this division of purgatory all have to pass over a bridge and many fall into the water; then there is the thousand knife hill, on which many fall and are impaled. There are sixteen minor places under this king; the following may be named. The salt hell, hemp rope and cangue hell, pierce ribs hell, scrape face hell, also extracting kidneys, liver, heart, eyes and skin alive hell; amputation of foot, finger and toe nails hell, suck blood hell, hang head downwards hell, break collar bone, break knee, etc. etc.

五官王. Here are to be found the oil caldron and fire pillar for adulterers. Under this king there are sixteen other hells, such as the slough hell, pikes, scalding, extracting marrow, crush bones, brush skin, nail skin, sit on needles, sear with hot iron, prick eyes, dust filling mouth, prick lips, pour medicine, slippery road and burying hells.

閻羅王. By the side of this king of Hades are placed two demons, one with a cow's and the other with a horse's head. Here is the cold ice, the sawing asunder and other sufferings, after which it is said that the wind of Hades flows on the broken and bruised spirits and makes them whole and ready for the next court.

卞城王. In this court is an iron bound city with no way out, and the tearing out of the tongues of those who have been liars. This is called the yelling hell.

泰山王. Here the god of thunder strikes some dead, while others are killed by heaping stones over them.

都市王. This is the dirty blood hell; many are ground on the grindstone; it is called the disturbed court and has sixteen minor places of punishment under it.

平等王. In this court those who have killed dogs are eaten by dogs, and those who have killed chickens are pecked by chickens, and those who have killed horses or oxen are tormented by them.

轉輪王. When the souls reach this stage they are given some soup, called *mi hu t'ang* (迷昏湯), which makes them forget their former sorrows and existence, and they are sent forth again into the world in all kinds of different forms. This is what is known as the revolving wheel of transmigration of souls.